

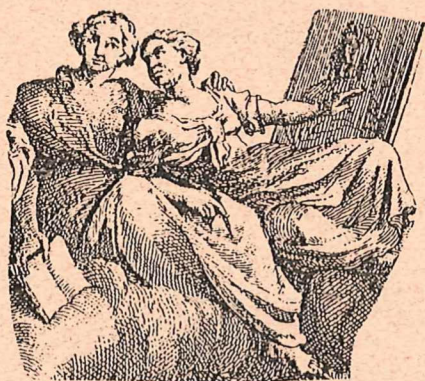
FACULTY OF MUSIC UNIVERSITY OF TORONTO

UNIVERSITY OF TORONTO

SYMPHONY ORCHESTRA

Pierre Hétu, conductor

Mark Fewer, violin



Saturday, April 3, 1993

8 pm

MacMillan Theatre
Edward Johnson Building



PROGRAMME

Beethoven
(1770-1827)

Overture to the Creatures of Prometheus, Op. 43

Michael Hall, conductor

Barber
(1910-1981)

Violin Concerto, Op. 14

Allegro

Andante

Presto in moto perpetuo

Soloist: Mark Fewer

INTERMISSION

Rimsky-Korsakov
(1844-1908)

Scheherazade Symphonic Suite, Op. 35

The Sea and Sinbad's Ship

The Story of the Kalendar Prince

The Young Prince and the Young Princess

Festival at Baghdad; The Sea; The Ship Goes to Pieces

Against a Rock Surmounted by a Bronze Warrior



Programme Notes

Ludwig van Beethoven

Overture to Prometheus

Beethoven is considered one of the pioneers of the independent orchestral overture: before his career, the only purely instrumental form heard unattached to an opera or ballet was the symphony. The overture, *Die Geschöpfe des Prometheus* (The Creatures of Prometheus), was written for a ballet.

The work was written between 1800 and 1801 and was performed in Vienna in 1801. The ballet consists of sixteen numbers about the Ancient Greek hero Prometheus, who was responsible for naming the animals of Earth. The overture is a strong and stern piece.

Samuel Barber

Violin Concerto

Samuel Barber's *Violin Concerto* was commissioned in 1939, but the violinist in question rejected it as "unplayably difficult" and demanded the return of the commission money. To prove its worth, the composer took his piece to the Curtis Institute of Music where it was performed before its official premiere in 1941.

The first movement begins with a full-blown romantic theme for the violin and orchestra. It is followed by what seems to be a discussion between the soloist and the orchestra and ends quietly. The second movement is also expansive and romantic: it begins with an oboe solo, the theme of which is taken up by the solo violin. This theme returns at the end of the movement. The final movement is sharp contrast with the rest of the work. The high energy is very different from the controlled pace of the first two movements, and gives an impression of perpetual motion.

Nicholas Rimsky-Korsakov

Scheherazade

Programme notes in the original score of *Scheherazade* explain the work's basis in *The Arabian Nights*: a sultan is convinced that women are false and faithless, and decides to execute each of his wives after their wedding night. Scheherazade saves her life by telling her husband interesting stories so that he continually puts off the execution. The stories are unconnected, but all exotic and based in Eastern mythology.

The composer later rejected this programme and the programmatic titles assigned to each movement as too restricting to the listener. He said that he only wished to suggest fairy-tale elements and exoticism, not to impose his own interpretations on his audience.

Tonight's Artists

Pierre Hétu, born in Montreal, graduated in music at the Conservatoire de Montréal and at the Music Department of the Université de Montréal. He studied conducting in Paris and spent three consecutive summers at the Chigiana Music Academy in Sienna, Italy. In 1961 he won the first prize of the International Competition for Conductors in Besançon, France, after which he spent one year in Vienna at the Music Academy. He also studied with Charles Munch in Tanglewood and in Düsseldorf with Jean Martinon.

In 1963 he was appointed Assistant Conductor of the Montreal Symphony. In 1968 he became the Music Director of the Kalamazoo Symphony Orchestra, and two years later, accepted the post of Associate Conductor of the Detroit Symphony Orchestra. From 1973 to 1980 he was the Music Director of the Edmonton Symphony Orchestra. Since 1980, Mr. Hétu has continued his guest conducting with major Canadian orchestras across North America and has taught conducting both privately and in master classes. Pierre Hétu is now Associate Professor and the resident conductor of the University of Toronto Symphony Orchestra.

Mark Fewer began his musical studies at the age of six in St. John's, Newfoundland and first gained national recognition after winning the Canadian Music Competitions at the age of ten. At fifteen he moved from his home in Newfoundland to begin studies with the noted pedagogue David Zafer in Toronto. He has performed as soloist and chamber musician throughout Canada, the United States and Japan and has been featured on numerous radio and television broadcasts. His most recent awards include the Tom Thomas Foundation scholarship and the "Young Artist of '93" of Toronto's Heliconian Club. Also, Mark will be featured on an upcoming compact disc of new age music by composer Mychael Danna.

This season he will make his Toronto Symphony debut, as well as performing with Amici and the Amadeus Ensemble.

Mark also pursues an active interest in jazz and traditional fiddle repertoire.

The University of Toronto Symphony Orchestra

Strings

Samuel Barber: Concerto for Violin and Orchestra

Mark Fewer, soloist

Violin I

Corey Gemmell*
Chui-Tan Lee
Erika Raum
Andrea Bray
Miguel Borrego
Sheilanne Lindsay
Karri Quan
Sophia Kim
Konstantin Popovic
Sara Davey

Viola

Richard Lee+
Sherry Chen
Sam Yeung
Katherine Hill

Double Bass

Wayne Schmidt
Reuven Rothman
Thomas Artiss

Violin II

Gabriel Pliego+
Sydney Chun
Madonna McQuaid
Nancy Case
Anna Kozak
Marina Zelter
Amanda Lee
Grace Law

Cello

John Marshman+
Mary-Katherine Finch
Cindy Song
Cheryl Ockrant

Piano

Marc Toth

Timpani

Richard Moore

Beethoven: Prometheus Overture

(strings same seating as above)

Timpani

Ian Brunskill

Rimsky-Korsakov: Scheherazade

Violin I

Miguel Borrego*
Andrea Bray
Corey Gemmell
Chui-Tan Lee
Karri Quan
Konstantin Popovic
Anna Kozak
Grace Law
Marina Zelter
Colin Ryckman
Erika Raum
Richard Mascal

Viola

Richard Lee+
Katherine Hill
Sherry Chen
Rachel Sells
Sam Yeung
Nikki Buechler

Double Bass

Thomas Artiss+
Reuven Rothman
Wayne Schmidt
Stephen Kostrey
Andrew Downing
Ron Rush

Harp

Julia Seager

Sectional Coaches

Eugene Rittich
Mr. Hétu

Violin II

Gabriel Pliego+
Nancy Case
Madonna McQuaid
Sheilanne Lindsay
Amanda Lee
Kevin Merkley
Sara Davey
Sophia Kim
David Imastounian
Sydney Chun

Cello

John Marshman+
Alexis Allen
Mary-Katherine Finch
Cheryl Ockrant
Cindy Song
Lois Chia
Man Keung Ngai

Timpani

Morris Palter

Percussion

Richard Moore
Jon Saulnier
Ian Brunskill
David Carlisle
Che-Ming Tsai

Manager-Librarian

Andrew Thompson

*concert master

+principal



Winds

	Rimsky-Korsakov	Barber	Beethoven
Flute	Carolyn Stronks Katherine Anderson	Lynne Kernohan Lisa Norman	Jaye Marsh Anna Bentley-Taylor
Piccolo	Lesley Duff		
Oboe	Lynda Wulkan Gillian Howard	Lynda Wulkan Judy Schmidt	Judy Schmidt Gillian Howard
E. Horn	Gillian Howard		
Clarinet	Hsiao-Ling Tsai Shalom Bard	James Petry Sigal Hechtlinger	Sigal Hechtlinger Shalom Bard
Bassoon	Aleksandar Popovic Christine Cardinal		
Horn	Jason Galamaga Venko Deligrudev Gina Patterson Jane MacKay Marilyn Genovese (ass't)	Gina Patterson Jane MacKay	Jane MacKay Venko Deligrudev
Trumpet	Scott Harrison David Amaral	Andrew Chung Lori Moore	Lori Moore Dean Goddard
Trombone	John Balsillie Nancy Antram Julie Bantin		
Tuba	Sasha Johnson		



Season End

The Opera Division

presents

Fully Staged and Costumed

Opera Excerpts

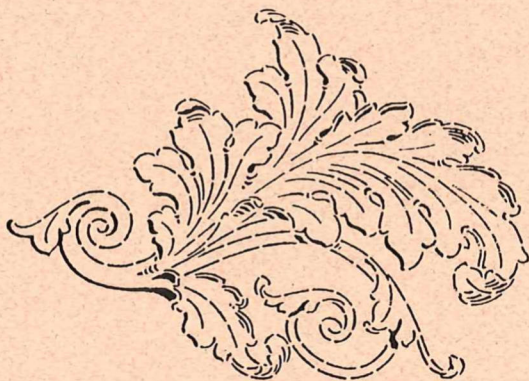
Come and join them in MacMillan Theatre at 8 pm

Friday, April 30; Saturday, May 1;

Friday, May 7; Saturday, May 8

Tickets \$10/\$5 - adults/students, seniors

Box Office 978-3744



MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Chris Brooks, Technical Assistant

James Fulton, Production Assistant